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# KUNKEL'S MUSICAL REVIEW

JANUARY, 1902

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IN THIS NUMBER.

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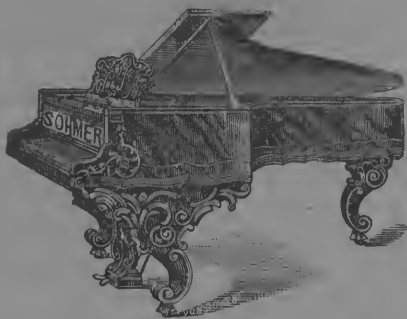
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### SEVEN GREAT COMPOSERS SUMMARIZED.

In a recent program Dr. H. G. Hanchett thus cleverly sums up the merits of seven of our greatest composers: Bach, the greatest and most artistic master of counterpoint and the writer to whom all modern composers acknowledge the highest indebtedness. Beethoven, by common consent the greatest master of music, especially of symphony. No collection of classical music is so widely known as are his sonatas for the pianoforte. Chopin, the greatest master of harmony and of the pianoforte as a solo instrument—the most original and one of the most poetic of composers. Schumann, the most romantic of composers, a critic and a thinker, who has exerted a most powerful and enduring influence upon the devel-

opment of musical art. Grieg, the greatest master of harmony since Chopin, and a composer who has made most use of characteristic national traits of popular music. Wagner, the greatest of dramatic tone poets and the one most influential over present-day composers; a true epoch-making genius. Liszt, the greatest of pianists and the greatest master of purely musical resources—that is, the one who has produced the greatest effects by means of rhythms and tones without the aid of words or scenery.

EMIL SAUER, who was heard in recital in this country a few seasons ago, has been honored by the appointment of Imperial and Royal Professor at the Vienna Conservatory, and is the first musician in Austria to receive this title. The preference paid him has caused some trouble in the Conservatory and

several members of the faculty have resigned, including some of the best known professors, who had been there for many years. Sauer is to receive about \$6,000 a year salary, which is considerably above the average paid any other musician occupying a similar position.

THE awards in the first competition for the prizes to composers, established by Paderewski, were announced by the judges, B. J. Lang, Wilhelm Gericke, W. F. Apthorp, H. E. Krehbiel, and W. J. Henderson. The orchestral prize goes to Henry K. Hadley, for his symphony "The Four Seasons"; the choral prize was won by Horatio W. Parker, with his cantata, "A Star Song"; the prize for chamber-music went to Arthur Bird, an American composer, now resident in Berlin, for his "Serenade." The prizes were for \$500 each. Sixty-eight works were submitted.

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# MUSICIAN'S REVIEW

January, 1902.

KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 25—No. 1

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THOMAS M. HYLAND, . . . EDITOR

JANUARY, 1902

## Caution to Subscribers.

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## MUSIC OF THE FUTURE.

There is always a charm in speculating about the future perfection of an art or science. Especially in this age of magical progress when an international army of learning is on the march against the unknown, and zealous skirmishers report every new fact by wire or cable, there is none too unimaginative to speculate. Shall we fly through the air, travel under the sea, eat chemical pancakes, converse familiarly with our planetary neighbors? Who can say which of these propositions is absurd and which is probable, says the *New York Telegraph*. Indeed there is a serious dilemma.

However, certain speculations are not too risky. We are sure the horse's days are numbered and that Greek tragedy will not be revived. When science says a thing is possible and esthetics pronounces it desirable, then may we speculate with justification.

The art of music is in this latter case, where the umpires of possibility and desirability are in accord. We know whence music has come and we feel pretty certain of the direction in which it is traveling. The main doubt is as to the date of arrival. The decisive change may occur within the lifetime of those on earth today, or it may require a couple of centuries. It may be a slow or a rapid development. A new Wagner might force it on the world in a score of years.

To put it briefly, the music of the future will have less melody than harmony, and will be as free from the trammels of measure as the poetry of Walt Whitman is free from metre and rhyme. There will be rich polyphony, abrupt transition, new dissonances, a wealth of tone color, new combinations of

much complexity. Scarcely a shred of what is now called the classical style will remain.

These statements seem audacious, but they express the views of practical thinkers on both hemispheres. They are held by no less an American composer than Prof. E. A. MacDowell, who is at the head of the musical department of Columbia University. There and elsewhere these doctrines are beginning to be taught as a part of the curriculum.

To the average person the phrase "Music of the Future" has a conventional reference to the work of the Bayreuth master, but its usage by the inner circle today is in a cooler temper and with an extensive sense. It is not the watchword of a school. The instrument maker and the mathematician are very welcome—rather, absolutely required—to enter the liberal arena which that legend names. There is room for workers of every sort, not merely farseeing geniuses, but laboring specialists.

Though it seems revolutionary to abolish measure and regularly recurrent rhythm, if we look back to the early mediæval times of the Greek chant, this step will appear rather a reversion. There was then no measure. The tone-stream flowed without being combin'd by bars. No baton-wielding conductor indicated the time, for every man was a time unto himself. Of course, such early music being strictly homophonic, all the singers sang the same note, and it was easy not to stray from one another. When harmony, with its combinations of many notes of various value arrived, there was need of regular division for the executant's sake. Double and triple time, with their multiples, were invented. The musical structure grew in complexity, but the measure form remained intact.

A century ago the classicists, giants as some of them were, adhered devotedly to the rigid rules and forms. Learned grammarians laid down the musical law and proscribed every innovation. Ludwig Van Beethoven was an innovator in his day and was duly condemned.

The romantic school, led by Schumann and Chopin, smashed many more ancient formulæ, but they did not dismiss all obsolete molds, while inspired with a new spirit. Though Wagner carried on the work to a signal extent, it must not be forgotten that his dramatic achievement, apart from pure music, is foreign to the point. The trend of romanticism has been continually toward a fluid expression, a free and unlimited poesy. There must be a nice detail, a yielding to mood, scope for

sudden passion. The ardent romanticist is coming to look upon the allotted measure boundaries with the same impatience that a disciple of Whitman regards the shackles of the Spencerian stanza. "Yes," says the composer, "it is very well to write in four-four or three-four measure for a little while—I admit there are occasions calling for unswerving rhythm—but to stick to this regular form throughout a composition seems to me barbarous. Logic consists in mood and thought, not in superficial rhetoric. We often dispense with the strict parts of speech in talking. Why should not music also have the privilege of coming straight to the point?"

## CHORAL SYMPHONY SOCIETY.

The fourth concert of the season will take place on the 9th inst. at the Odeon. The soloists for this Symphony Concert will be Fritz Kreisler, the eminent violinist. The Choral Symphony Concerts are proving magnificent musical treats. Every lover and student of music should attend them.

## MUSIC AS A POLITICAL FACTOR.

Apart from its ethical and æsthetic significance, music oftentimes acquires a political value. It was the enthusiasm for Wagner's operas that led the Parisians to assume a more friendly attitude toward the Germans. At Munich, as well as at Bayreuth, says *Music Trade Review*, French enthusiasts now outnumber those of any other country. Several German orchestras have in recent seasons visited Paris, where they were received with acclamation. And now comes the news that, for the first time, a first-class Parisian orchestra will, this autumn, visit the leading German cities. Edouard Colonne, the famous conductor, recently stopped at Berlin on his way from St. Petersburg to complete the arrangements for this concert tour. This emphasizes what some of our greatest writers have long maintained that music influences in an infinitude of ways our manners and characters.

CHARLOTTE MACONDA is reaping new honors. She is now singing with great success in California.

**A** NEW YORK paper says that Mr. Grau has decided to engage legitimate musical stars to play upon the high-class vaudeville stage, believing that there is a good field and a demand for the best singing and playing under conditions which can appeal to a large public.

THERE is none so experienced and learned that he cannot gain by the experience and learning of his fellows. And even the most inexperienced and unlearned can widen and clear the knowledge of the most venerable sage, if by nothing else, at least by questions.

There is nothing so educative as being asked questions. Questions often draw our attention to problems previously overlooked, shirked, or otherwise neglected by us, and not infrequently draw our attention to spots and fields of ignorance in us of which we had not been aware.—Frederic Niecks.

AN exchange says that Mr. Harold Bauer, the famous pianist, was at one time a newspaper writer in London, and earned money for his tuition by his pen. He is to contribute a series of articles for London papers on observations made in this country this winter

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ART.

Art is the expression of man's joy in his work. The province of art is to impart a sublime feeling—to bestow a beautiful emotion. Thus the artist, says *Music Trade Review*, is one who expresses his highest and best in a way so that others are able to share in his joy.

The playing of the "Pilgrim Chorus" from Tannhauser affects me in silence and tears and uplifts my spirit so that there come to me thoughts that are beyond speech; for me, Wagner makes the room a sacred chancel, the player a priest and all things for the moment holy.

Wagner is gone, but the mintage of his soul is our heritage. He expressed himself, we have the net result of his highest emotions; and the loftiest moods of his great soul speak to us out of the past. Wagner is not dead—he is here. His music imparts to us his feelings and thus through art he has expressed for us the joy, the mingled sadness and aspirations of his soul.

Wagner, Millet and Whitman speak the same gospel; but each expressed his life in his own way. One imparted his emotions through the sense of hearing, another through the sense of sight, and the other through the understanding. But the "Pilgrims' Chorus," "The Sower," and "Drum Taps," are one in their message.

Through art we are heirs to the highest and best the world has ever thought, or known, or felt. The man himself was often depressed, unreasonably his life faulty. At such times he symbolized no beauty. But occasionally his spirits rose to transcendent heights, and the record of that brief home of Divine Love

comes to us in his art. Alfred Tennyson may have been at times, whimsical and absurd, but no matter—all that is gone, and only the harmony of his life is ours. We have the "In Memoriam."

The desire to impart his highest emotions is what causes the artist to express—he wishes to share his joy with another. The creative impulse in art is the desire to give out your thoughts to others.

I know a little girl, just four years old, who goes to kindergarten, and there she sticks little red and blue wafers upon cardboard so as to make pretty geometrical figures. And when she sees she has produced a beautiful result, she wants to run all the way home to show the result to mamma. That is, she is so happy she wants to share her joy with another. And thus we see that this little girl has supplied us with the true and best definition of art—it is the desire to impart a feeling. And the higher and greater and more sublime the emotion the keener the desire to give it out. One can endure sorrow alone, but it takes two to be glad. Only by giving out our joy, do we make it our own—by sharing, we double it.

THE present is prone to neglect the cultivation of the fundamentals of the art of song upon which so much stress was laid in the earlier and better days of singing. Madame Marchesi believes that Wagner is largely responsible for this. I venture to disagree with her so far as to think that it is rather the uncultivated Wagnerian shout and screamer who wins the applause of the superficial, and so discourages the student. There is only one method of singing, and that method is right for Brahms as well as for Bellini, for

Wagner as well as for Gaunod. Those who say that Wagner's music ought to be sung with some other method are only endeavoring to apologize for their own inability to sing it the right way. No; the real root of the evil is haste. It is the demand for immediate results: a characteristic of our times in many things other than the study of singing.—*W. J. Henderson.*

THE *Chicago Tribune* is responsible for the following example of the evolution of a name:

Chapter I. "What is your name, little boy?" asked the teacher.

"Johnny Lemon," answered the boy. And it was recorded on the roll.

Chapter II. "What is your name?" the high school teacher inquired.

"John Dennis Lemon," replied the boy, which was duly entered.

Chapter III. "Your name sir?" said the college dignitary.

"J. Dennison Lemon," responded the young man who was about to enroll himself as a student. Inscribed in accordance therewith.

Chapter IV. "May I ask your name?" queried the society editor of *The Daily Bread*.

"Jean D'Ennice LeMon," replied the swell personage in the opera box. And it was duly jotted down.

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Spirited. ♩. - 116.

*Scherzando.*

The musical score is written for piano and bass. It features four systems of staves. The first system begins with a piano (p) dynamic and a forte (f) dynamic. The second system includes a piano (p) dynamic and a forte (f) dynamic. The third system includes a piano (p) dynamic and a forte (f) dynamic. The fourth system includes a piano (p) dynamic and a forte (f) dynamic. The score is marked 'Scherzando' and 'Spirited. ♩. - 116.'.

1830 - 6

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First system of musical notation. The treble staff contains a series of chords and single notes, with dynamic markings *f*, *f*, *p*, and *mf*. The bass staff contains a series of chords, with dynamic markings *f*, *f*, *p*, and *mf*. The system concludes with a double bar line.

Second system of musical notation. The treble staff contains a series of chords and single notes, with dynamic markings *p*, *cresc.*, and *f*. The bass staff contains a series of chords, with dynamic markings *p*, *cresc.*, and *f*. The system concludes with a double bar line.

Third system of musical notation. The treble staff contains a series of chords and single notes, with dynamic markings *ff*, *N.B.*, and *p*. The bass staff contains a series of chords, with dynamic markings *ff*, *N.B.*, and *p*. The system concludes with a double bar line.

*Pomposo.*

*N.B.*

*Giacoso.*

*ff*

*Trombone Solo.*

Fourth system of musical notation. The treble staff contains a series of chords and single notes, with dynamic markings *ten.*, *f*, and *N.B.*. The bass staff contains a series of chords, with dynamic markings *ten.*, *f*, and *N.B.*. The system concludes with a double bar line.

Fifth system of musical notation. The treble staff contains a series of chords and single notes, with dynamic markings *p*, *f*, *f*, and *f*. The bass staff contains a series of chords, with dynamic markings *p*, *f*, *f*, and *f*. The system concludes with a double bar line.

*Fine.*

*N.B. The second time play these octaves an octave higher.*

## TRIO.

This musical score is for a Trio section, spanning measures 1830 to 1836. It is written for piano in 2/4 time. The score consists of six systems, each with a grand staff (treble and bass clef). Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo). The instruction "marcato il Basso." is written above the bass staff in the first system. The piece concludes with a key signature change to one flat (B-flat) in the final measure.

Measure 1830: *f*, *marcato il Basso.*

Measure 1831: *cresc.*

Measure 1832: *cresc.*

Measure 1833: *f*

Measure 1834: *cresc.*

Measure 1835: *f*

Measure 1836: *p*

First system of musical notation, measures 1-6. The treble staff contains eighth-note triplets and sixteenth-note groups. The bass staff has a steady eighth-note accompaniment. Dynamic markings include *f* and *p*. The system concludes with a repeat sign and a star.

Second system of musical notation, measures 7-12. Continues the melodic and harmonic patterns. Includes dynamic markings *f* and *p*. The system concludes with a repeat sign and a star.

Third system of musical notation, measures 13-18. Features a first ending bracket over measures 13-14 and a second ending bracket over measures 15-18. Dynamic markings include *f* and *p*. The system concludes with a repeat sign and a star.

Fourth system of musical notation, measures 19-24. Includes a *cresc.* marking in measure 19 and a *f* marking in measure 22. The system concludes with a repeat sign and a star.

Fifth system of musical notation, measures 25-30. Includes a *cresc.* marking in measure 26. The system concludes with a repeat sign and a star.

Sixth system of musical notation, measures 31-36. Includes a *cresc.* marking in measure 32. The system concludes with a repeat sign and a star.



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## A TONE POEM.

Moderato. ♩ - 80.

CHARLES KUNKEL.

*ppp*  
*pp marcato la melodia.*

*ppp*  
*pp marcato la melodia.*

*Ped.* \* *Ped.* \* *Ped.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

1831 - 10

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The page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (numbers 1-5). Dynamic markings include *Red.* (likely *Red.* for *Red.*), *f* (forte), and *din.* (diminuendo). The page is numbered 5 in the top right corner.

System 1: Treble staff has a triplet of eighth notes (3 1 5) and a slur over a group of notes. Bass staff has a triplet of eighth notes (3 1 5) and a slur over a group of notes. Dynamic markings: *Red.*, *Red.*.

System 2: Treble staff has a triplet of eighth notes (3 1 5) and a slur over a group of notes. Bass staff has a triplet of eighth notes (3 1 5) and a slur over a group of notes. Dynamic markings: *Red.*, *Red.*, *Red.*, *Red.*.

System 3: Treble staff has a triplet of eighth notes (3 1 5) and a slur over a group of notes. Bass staff has a triplet of eighth notes (3 1 5) and a slur over a group of notes. Dynamic markings: *Red.*, *Red.*, *Red.*, *Red.*, *Red.*.

System 4: Treble staff has a triplet of eighth notes (3 1 5) and a slur over a group of notes. Bass staff has a triplet of eighth notes (3 1 5) and a slur over a group of notes. Dynamic markings: *Red.*, *Red.*, *Red.*, *Red.*, *Red.*.

System 5: Treble staff has a triplet of eighth notes (3 1 5) and a slur over a group of notes. Bass staff has a triplet of eighth notes (3 1 5) and a slur over a group of notes. Dynamic markings: *Red.*, *Red.*, *Red.*, *Red.*, *Red.*.

System 6: Treble staff has a triplet of eighth notes (3 1 5) and a slur over a group of notes. Bass staff has a triplet of eighth notes (3 1 5) and a slur over a group of notes. Dynamic markings: *Red.*, *Red.*, *Red.*, *Red.*, *Red.*.

*mormorando.*

The musical score consists of five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The piece is marked *mormorando.* (murmuring). The notation includes numerous triplets, slurs, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat signs.



First system of musical notation, measures 1-3. The treble staff features a series of triplets of eighth notes, with fingerings 5, 4, 2 indicated above the first triplet. The bass staff has a single eighth note followed by a half note. Dynamics include *p* and *f*. Pedal points are marked with asterisks and 'Ped.' below the bass staff.

Second system of musical notation, measures 4-6. The treble staff continues with triplets of eighth notes and fingerings. The bass staff has a half note followed by a quarter note. Dynamics include *mf*. Pedal points are marked with asterisks and 'Ped.' below the bass staff.

Third system of musical notation, measures 7-9. The treble staff features triplets of eighth notes. The bass staff has a half note followed by a quarter note. Dynamics include *p*. Pedal points are marked with asterisks and 'Ped.' below the bass staff.

Fourth system of musical notation, measures 10-13. The treble staff features a continuous eighth-note pattern. The bass staff has a half note followed by a quarter note. Pedal points are marked with asterisks and 'Ped.' below the bass staff.

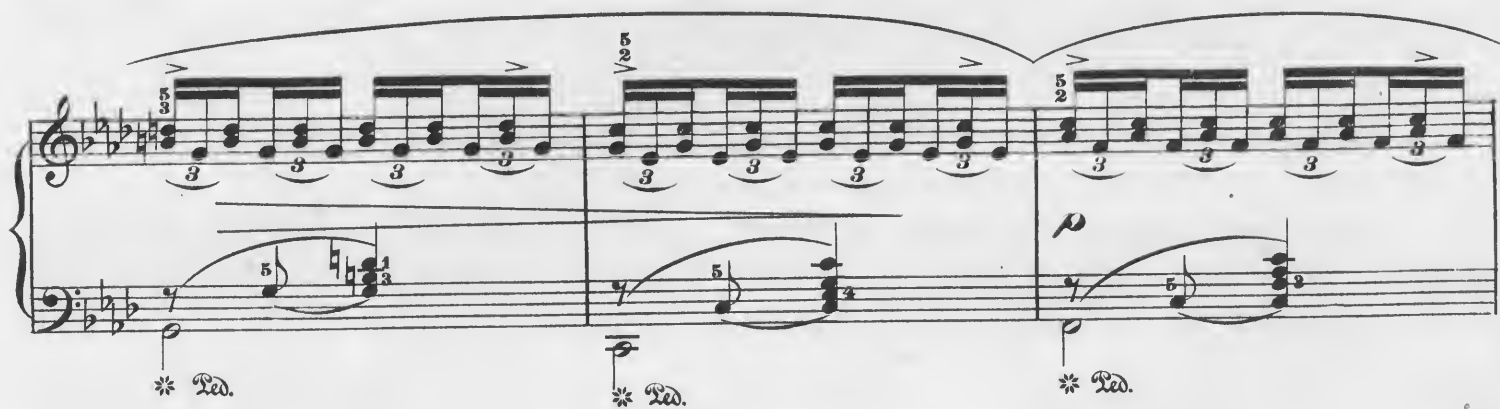
Fifth system of musical notation, measures 14-17. The treble staff features a continuous eighth-note pattern. The bass staff has a half note followed by a quarter note. Dynamics include *cresc.*. Pedal points are marked with asterisks and 'Ped.' below the bass staff.



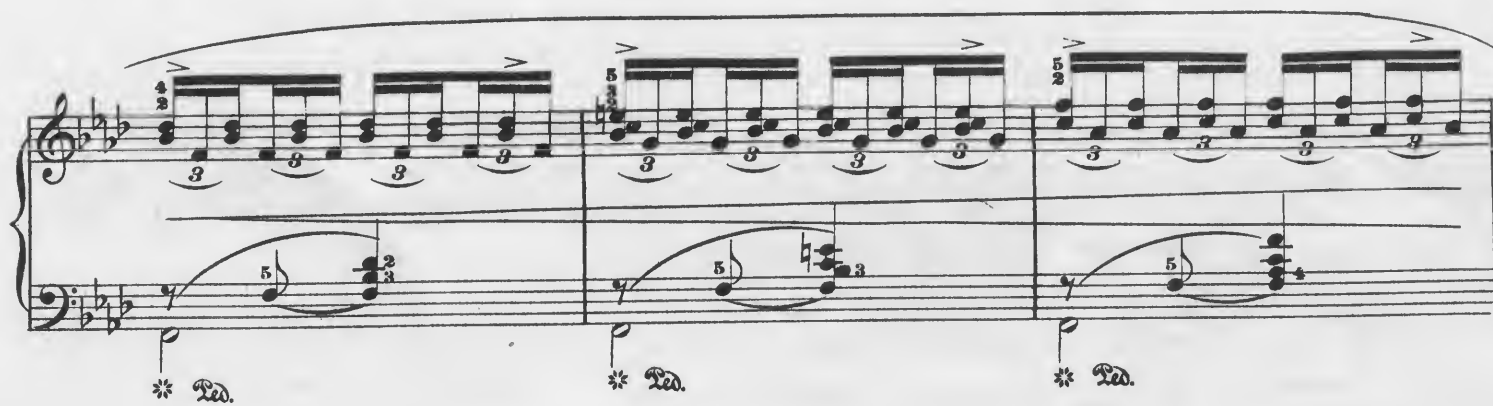
The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth-note chords, mostly triads, with a '3' (triple) marking under the first measure. The bass staff features a single eighth note followed by a half note, with a '5' (finger number) above the half note. A 'p' (piano) dynamic marking is placed above the first measure of the bass staff. Below the bass staff, there is a small asterisk and the word 'Ped.' (pedal).



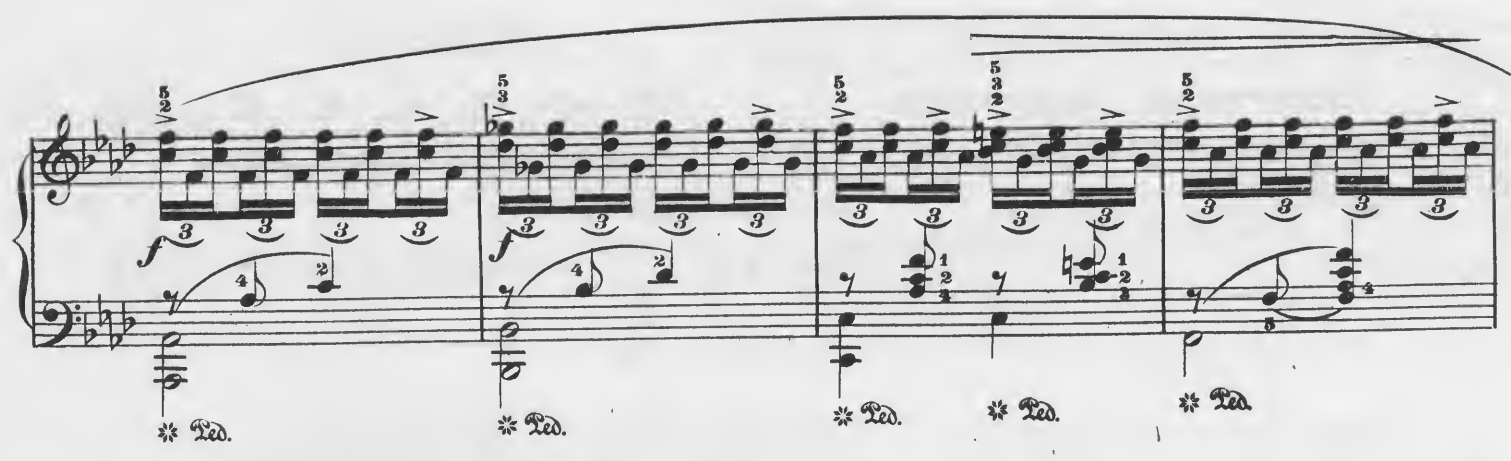
The second system of musical notation continues the pattern of the first system. The treble staff has eighth-note chords with '3' markings. The bass staff has a half note with a '5' above it. A 'p' dynamic marking is present above the first measure of the bass staff. Below the bass staff, there is a small asterisk and the word 'Ped.' (pedal).



The third system of musical notation continues the pattern. The treble staff has eighth-note chords with '3' markings. The bass staff has a half note with a '5' above it. A 'p' dynamic marking is present above the first measure of the bass staff. Below the bass staff, there is a small asterisk and the word 'Ped.' (pedal).



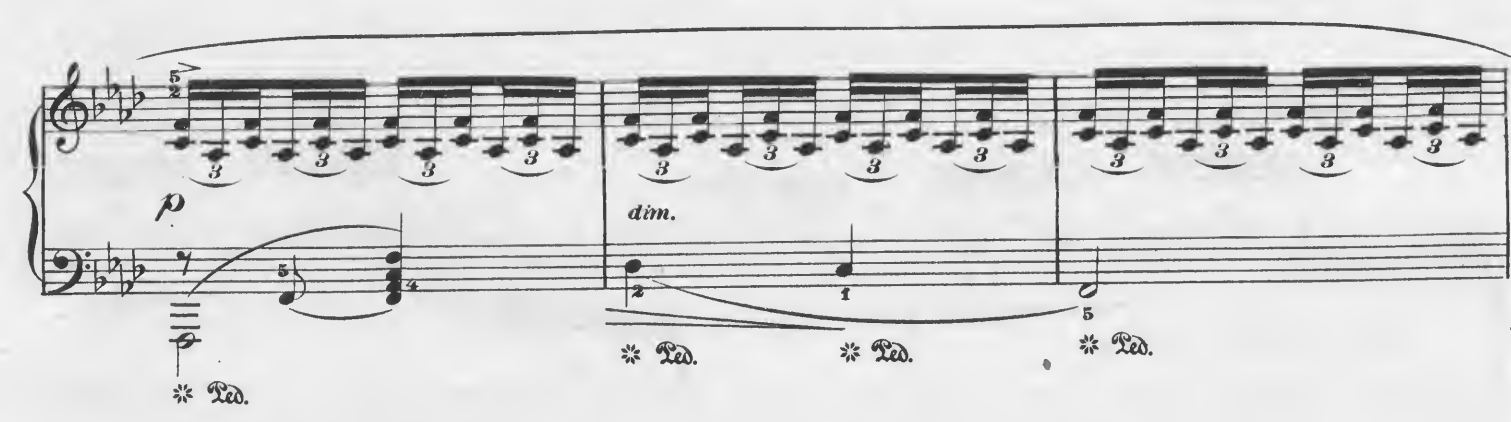
The fourth system of musical notation continues the pattern. The treble staff has eighth-note chords with '3' markings. The bass staff has a half note with a '5' above it. A 'p' dynamic marking is present above the first measure of the bass staff. Below the bass staff, there is a small asterisk and the word 'Ped.' (pedal).



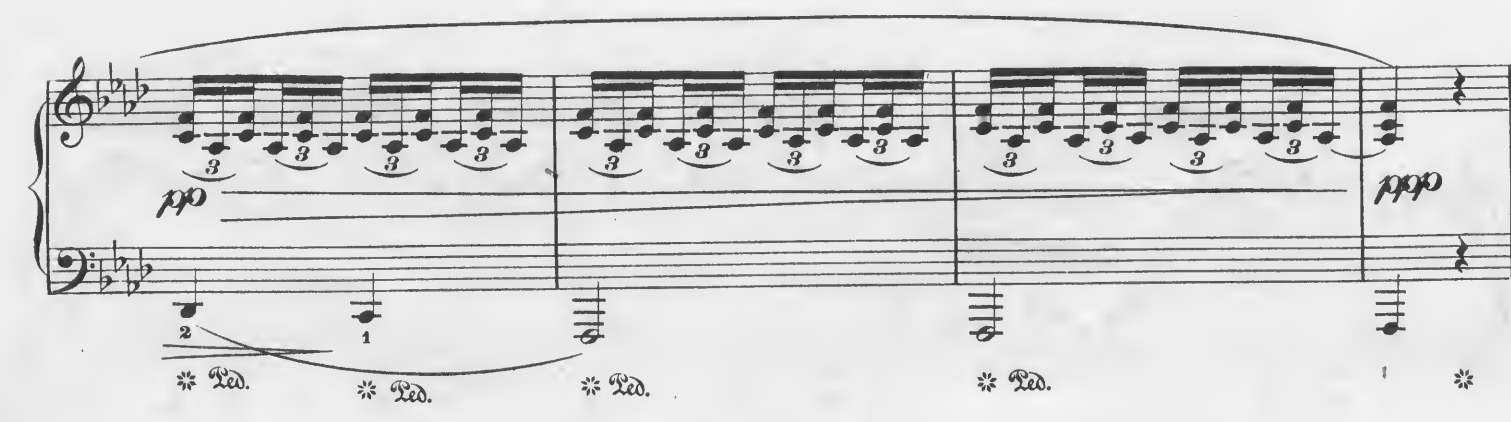
The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a continuous sequence of eighth-note triplets, with a slur over the first five measures and a 'V' marking above the sixth. The bass staff features a melodic line with a slur over the first two measures, followed by a series of chords and single notes. Fingerings are indicated with numbers 1, 2, 3, 4, and 5. The system concludes with five measures of a single note in the bass staff, each marked with an asterisk and the word 'Ped.'.



The second system of musical notation continues the piece. The treble staff maintains the eighth-note triplet pattern. The bass staff has a melodic line with a slur over the first two measures, followed by chords and single notes. The system ends with two measures of a single note in the bass staff, each marked with an asterisk and the word 'Ped.'.



The third system of musical notation shows the continuation of the eighth-note triplet pattern in the treble staff. The bass staff features a melodic line with a slur over the first two measures, followed by a 'dim.' (diminuendo) marking and a series of single notes. The system concludes with three measures of a single note in the bass staff, each marked with an asterisk and the word 'Ped.'.



The fourth system of musical notation continues the eighth-note triplet pattern in the treble staff. The bass staff has a melodic line with a slur over the first two measures, followed by a 'ppp' (pianissimo) marking and a series of single notes. The system concludes with four measures of a single note in the bass staff, each marked with an asterisk and the word 'Ped.'.



First system of musical notation. The upper staff contains a piano introduction with triplets and a mezzo-forte section. The lower staff has a whole rest. Dynamics include *p*, *pp*, and *mf*. There are asterisks and a 'Red.' marking below the staff.

Nightingale.

Second system of musical notation, labeled "Nightingale." It features a melody in the upper staff with dynamics *p*, *mf*, and *p*. The lower staff has whole rests.

Third system of musical notation. The upper staff contains a piano introduction with triplets and a mezzo-forte section. The lower staff has a whole rest. Dynamics include *f*, *rit.*, and *p*. There are asterisks and a 'Red.' marking below the staff.

Tempo I.  
*ppp*

Fourth system of musical notation, labeled "Tempo I." and *ppp*. It features a melody in the upper staff with dynamics *pp* and *marcato la melodia.*. The lower staff has whole rests. There are asterisks and a 'Red.' marking below the staff.

Fifth system of musical notation. The upper staff contains a piano introduction with triplets and a mezzo-forte section. The lower staff has a whole rest. Dynamics include *pp* and *marcato la melodia.*. There are asterisks and a 'Red.' marking below the staff.

3 1 5 11

\* Ped.

\* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. 5 3 3

First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 2/4 time signature. The right hand features a series of eighth-note chords with fingerings 2, 5, 2, 4, 3, 1, 5, 2, 2. The left hand has a bass line with a triplet of eighth notes (3, 3, 3) and a single eighth note (1). The system concludes with a double bar line and a fermata over the final note.

Second system of musical notation. Treble clef, key signature of three flats, 2/4 time signature. The right hand continues with eighth-note chords and fingerings 3, 1, 5, 4, 2, 1, 2, 4, 2, 2, 3, 1. The left hand has a bass line with a triplet of eighth notes (1, 2, 4) and a single eighth note (1). The system concludes with a double bar line and a fermata over the final note.

Third system of musical notation. Treble clef, key signature of three flats, 2/4 time signature. The right hand continues with eighth-note chords and fingerings 3, 1, 3, 5, 3, 4, 5, 1, 3, 1, 5, 3, 5. The left hand has a bass line with a triplet of eighth notes (1, 2, 3) and a single eighth note (1). The system concludes with a double bar line and a fermata over the final note.

Fourth system of musical notation. Treble clef, key signature of three flats, 2/4 time signature. The right hand continues with eighth-note chords and fingerings 2, 3, 1, 3, 1, 3, 1, 2, 4. The left hand has a bass line with a triplet of eighth notes (1, 2, 3) and a single eighth note (1). The system concludes with a double bar line and a fermata over the final note.

Fifth system of musical notation. Treble clef, key signature of three flats, 2/4 time signature. The right hand continues with eighth-note chords and fingerings 2, 3, 1, 5, 2, 4, 2, 5. The left hand has a bass line with a triplet of eighth notes (1, 2, 3) and a single eighth note (1). The system concludes with a double bar line and a fermata over the final note.

Sixth system of musical notation. Treble clef, key signature of three flats, 2/4 time signature. The right hand continues with eighth-note chords and fingerings 4, 2, 1, 2, 2. The left hand has a bass line with a triplet of eighth notes (1, 2, 3) and a single eighth note (1). The system concludes with a double bar line and a fermata over the final note.



First system of musical notation. The right hand features a continuous eighth-note melody with a slur and a '4 2' fingering above the first measure. The left hand provides harmonic support with chords and a descending eighth-note line in the second measure, marked with a '7' and a 'Led.' (Ledger) symbol.

Second system of musical notation. The right hand continues the eighth-note melody with a '4 2' fingering. The left hand includes a triplet of eighth notes in the second measure, marked with a '3/4' and a '2' below it, and a 'Led.' symbol.

Third system of musical notation. The right hand features a descending eighth-note scale with a 'dim.' (diminuendo) marking. The left hand consists of sustained chords, also marked with 'dim.'.

Fourth system of musical notation. The right hand continues the descending eighth-note scale with a 'pp' (pianissimo) marking. The left hand features a triplet of eighth notes in the second measure, marked with a '3' and a '2' below it.

Fifth system of musical notation. The right hand continues the descending eighth-note scale with a 'pp' marking. The left hand features a triplet of eighth notes in the second measure, marked with a '3' and a '2' below it.

Sixth system of musical notation. The right hand continues the descending eighth-note scale with a 'pp' marking. The left hand features a triplet of eighth notes in the second measure, marked with a '3' and a '2' below it.

# WOODLAND WHISPERINGS.

WALDES-GEFLÜSTER.

TONE POEM.

JOACHIM RAFF.

Allegro moderato ♩ - 126.

*mf*

*Parlando.*

*mf*

*f*

***Marcato la melodia.***

*Marcato la melodia.*

*p mormorando.*

\* 2nd. \* 2nd. \* 2nd. \* 2nd. \* 2nd. \* 2nd. \* 2nd. \* 2nd. \* 2nd. \* 2nd. \* 2nd.

[illegible][illegible]

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is primarily in the treble staff, with a bass line in the bass staff. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The lyrics "The Rose Tree" are written below the bass staff, with asterisks indicating the placement of the lyrics. The score is divided into measures by vertical bar lines, and there are repeat signs at the end of the piece.

[illegible]

Musical score for "The Little Boat" in G major (one sharp) and 2/4 time. The score is for piano and voice. The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The voice part consists of a single melodic line. The score is divided into four measures. The first measure includes a "cresc." marking. The second measure includes a "cresc." marking. The third measure includes a "cresc." marking. The fourth measure includes a "cresc." marking. The lyrics "The Little Boat" are written below the piano part.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and some accidentals. Bass staff has a simple accompaniment. Fingering numbers 2, 5, 4 are present. A *dim.* marking is in the third measure. Below the staves are rhythmic symbols: \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Fingering numbers 1, 1, 1, 3, 4 are present. A *cresc.* marking is in the second measure. Below the staves are rhythmic symbols: \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Fingering numbers 5, 4, 1, 1, 2 are present. *cresc.* markings are in the first and third measures. Below the staves are rhythmic symbols: \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Fourth system of musical notation. Treble and bass staves. Treble staff has a more complex melodic line with many accidentals. Bass staff has a simple accompaniment. Fingering numbers 5, 4, 3, 2, 1, 4, 3, 2, 5, 4, 3, 2, 1, 4, 3, 2 are present. *Agitato - accelerando.* is written above the staff. *molto cresc.* is written below the staff. Below the staves are rhythmic symbols: \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Fifth system of musical notation. Treble and bass staves. Treble staff has a complex melodic line with many accidentals. Bass staff has a simple accompaniment. Fingering numbers 5, 4, 3, 1, 3, 1, 3, 2, 4, 3, 2, 1, 3, 2, 3, 2, 1, 3, 2, 3, 4 are present. A *f* marking is in the first measure. A *dim.* marking is in the third measure. Below the staves are rhythmic symbols: \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Tempo I.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Fingering numbers 5, 5, 3, 4, 1, 2, 1 are present. Below the staves are rhythmic symbols: \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.



[illegible][illegible]

*Accelerando.  
sempre cresc.*

The musical score is for a piano piece in G major, 4/4 time. It begins with a piano introduction. The melody is written in the treble staff, and the bass staff provides harmonic support. The piece is marked 'Accelerando' and 'sempre cresc.' (always crescendo). The score includes fingerings, slurs, and dynamic markings.

Musical score for "L'Espresso" by Debussy. The score is in 3/4 time, key of E-flat major, and consists of 16 measures. The right hand plays a complex, flowing melody with many accidentals and fingerings. The left hand plays a simple, rhythmic accompaniment. The piece ends with a double bar line and a fermata over the final note.

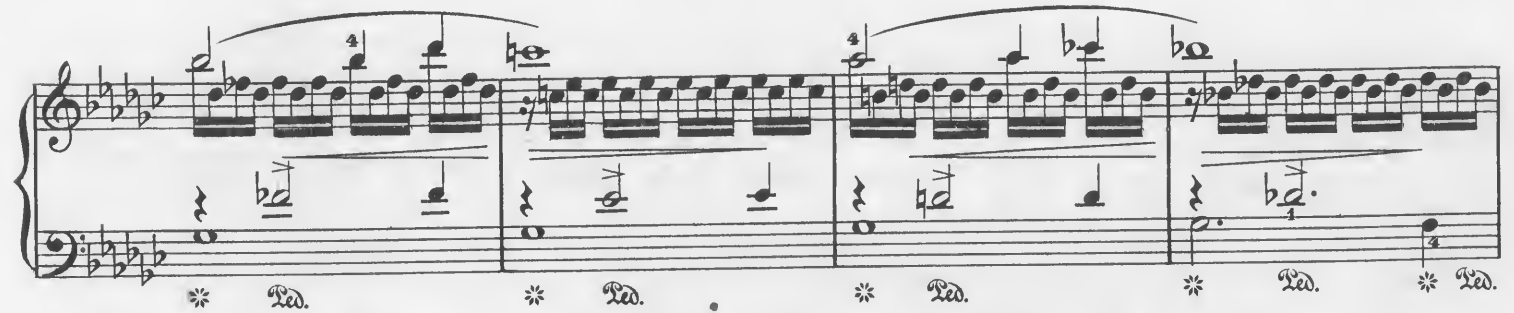
### Tempo I.



First system of musical notation. The treble staff features a continuous eighth-note melody with a slur over the first four measures. The bass staff has a sparse accompaniment with notes on the first and third beats of each measure. The key signature has three flats, and the time signature is 4/4. The system concludes with a repeat sign.




Second system of musical notation. The treble staff continues the eighth-note melody. The bass staff accompaniment includes some half-note chords. The system concludes with a repeat sign.



Third system of musical notation. The treble staff continues the eighth-note melody. The bass staff accompaniment includes some half-note chords. The system concludes with a repeat sign.



Fourth system of musical notation. The treble staff continues the eighth-note melody. The bass staff accompaniment includes some half-note chords. The system concludes with a repeat sign.



Fifth system of musical notation. The treble staff continues the eighth-note melody. The bass staff accompaniment includes some half-note chords. The system concludes with a repeat sign.



Sixth system of musical notation. The treble staff continues the eighth-note melody. The bass staff accompaniment includes some half-note chords. The system concludes with a repeat sign.

First system of musical notation, measures 1-3. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first measure contains a treble staff with a melodic line and a bass staff with a simple accompaniment. The second measure continues the melody. The third measure features a forte (*f*) dynamic and a more complex melodic figure in the treble staff. Fingerings are indicated by numbers 1-5. A fermata is placed over the final note of the treble staff.

Second system of musical notation, measures 4-6. The key signature changes to two flats (B-flat, E-flat). The time signature remains 4/4. The first measure starts with a piano (*p*) dynamic. The second measure features a forte (*f*) dynamic. The third measure returns to a piano (*p*) dynamic. The system concludes with a fermata over the final note of the treble staff.

Third system of musical notation, measures 7-9. The key signature is two flats (B-flat, E-flat). The time signature is 4/4. The first measure begins with a piano (*p*) dynamic. The second measure is marked *Delicatamente.* The third measure continues the delicate texture. The system ends with a fermata over the final note of the treble staff.

Fourth system of musical notation, measures 10-12. The key signature is two flats (B-flat, E-flat). The time signature is 4/4. The first measure contains a complex melodic line with many beamed notes. The second measure continues this intricate pattern. The third measure features a more active bass line with beamed notes. The system ends with a fermata over the final note of the treble staff.

Fifth system of musical notation, measures 13-15. The key signature is two flats (B-flat, E-flat). The time signature is 4/4. The first measure continues the complex melodic line. The second measure features a more active bass line. The third measure concludes with a fermata over the final note of the treble staff.

Sixth system of musical notation, measures 16-18. The key signature is two flats (B-flat, E-flat). The time signature is 4/4. The first measure continues the complex melodic line. The second measure features a more active bass line. The third measure concludes with a fermata over the final note of the treble staff.

# SWINGING ON THE APPLE TREE.

ALMA A. CROWLEY.

To insure a refined and scholarly rendition of this piece, the artistic use of the pedal as indicated is imperative

Moderato. ♩ = 92.

Piano introduction in C major, 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment. Fingerings are indicated by numbers 1-5. Pedal markings (Ped. and asterisks) are placed below the bass staff to indicate when to press and release the sustain pedal.

First line of the song. The vocal melody is on a single staff, and the piano accompaniment is on a grand staff. The lyrics are: "Near my child-hood's hap - py home, Stands an ag - ed tree,". The piano part continues with the same accompaniment pattern as the introduction. Pedal markings are present in the bass staff.

Second line of the song. The vocal melody continues on a single staff, and the piano accompaniment is on a grand staff. The lyrics are: "Com - rade of our child - ish sports, Con - fi - dante to me." The piano part continues with the same accompaniment pattern. Pedal markings are present in the bass staff.



Oh! what joy for us to swing On its rug-ged arm,

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

While it shower'd up - on our heads Blossoms soft and warm.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Swing low, to and fro, Dipping like the swal-lows free.

*p* murmuring.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Gay - - ly pass the hours, Swinging on the ap - ple tree.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*p*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Ma - ny years have pass'd since then, Noth - ing left to me

*p*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Of those hap - py child - hood days Save this dear old tree.

\* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

So I pass my days in peace Neath its cool - ing shade,

\* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Dream-ing of the hours gone by, Dreams that ne'er can fade.

\* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \*

Swing low to and fro, Dipping like the swal.lows free;  
*murmuring.*

*2nd time pp*

*And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \*

Gai - ly pass the hours, Swinging on the ap - ple tree.

\* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \*

tree.

*rit.*

\* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \*

1713 - 4

**Allegretto.**  - 100.

[illegible]

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First system of musical notation, piano part. The right hand (treble clef) features a series of chords with descending fingerings (5, 4, 3, 2, 1). The left hand (bass clef) has a melodic line with fingerings 1, 2, 3, 4, 5. The dynamic marking *mf* is present. The tempo marking *Cantabile.* is written below the left hand.

Second system of musical notation, piano part. The right hand continues with chords and descending fingerings. The left hand has a melodic line with fingerings 1, 2, 3, 4, 5. The system ends with a double bar line.

Third system of musical notation, piano part. The right hand features a melodic line with fingerings 1, 2, 3, 4, 5. The left hand has a melodic line with fingerings 1, 2, 3, 4, 5. The tempo marking *N.B.* is written below the left hand.

Fourth system of musical notation, piano part. The right hand features a melodic line with fingerings 1, 2, 3, 4, 5. The left hand has a melodic line with fingerings 1, 2, 3, 4, 5. The system ends with a double bar line.

Fifth system of musical notation, piano part. The right hand features a melodic line with fingerings 1, 2, 3, 4, 5. The left hand has a melodic line with fingerings 1, 2, 3, 4, 5. The system ends with a double bar line.

Sixth system of musical notation, piano part. The right hand features a melodic line with fingerings 1, 2, 3, 4, 5. The left hand has a melodic line with fingerings 1, 2, 3, 4, 5. The system ends with a double bar line.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff features a rhythmic accompaniment of eighth notes, often in pairs. Fingering numbers (1-5) are placed above the treble staff notes. Arrows point to specific notes in the bass staff.

The second system continues the musical piece. The treble staff has a melodic line with various intervals and some slurs. The bass staff has a complex accompaniment with many beamed eighth notes. Fingering and articulation marks are present throughout.

The third system includes a first and second ending bracket in the treble staff. The first ending leads back to an earlier section, while the second ending continues the piece. The bass staff has a more active accompaniment. The marking *mf* (mezzo-forte) is present. The word *Cantabile.* is written below the bass staff.

The fourth system shows a continuation of the melodic and accompanimental themes. The treble staff has a series of chords and moving lines. The bass staff provides a steady accompaniment. Fingering and articulation marks are used to guide the performer.

The fifth system features a dense texture with many beamed notes in both staves. The treble staff has a series of chords, while the bass staff has a more active line. Fingering and articulation marks are present.

The sixth system concludes the piece. It features a final melodic flourish in the treble staff and a concluding accompaniment in the bass staff. The piece ends with a final chord. Fingering and articulation marks are present.

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The Promenade—Rondo..... *Sidus* 35

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Child's Prattle—Rondo..... *Sidus* 35  
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## INTERESTING TALK ABOUT VIOLINISTS.

The relative excellence of the violinist who lived half a century ago and those of the present day, is a matter upon which a good deal of argument has been expended. There are a few men now living who heard Paganini, Spohr, Ernst, De Beriot, Miska Hauser, Sivori, Vieuxtemps and O'le Bull. One of these, says the *Violin World*, is Dr. Eliot Hausmann, the astronomer. He is not only a man of science, but a cultivated musician and a violinist of exceptional ability. The doctor is now in his 78th year, and his life has spanned a long period of artist life. The writer had the pleasure of meeting him recently at the Waldorf-Astoria, where he was entertained by a party of friends. One of his entertainers, an enthusiast about art and music, broached these questions: Who was the greatest violinist you ever heard? Were the old-time violinists equal to the present-day virtuosi? and other queries of like import.

Dr. Hausmann, who is a charming talker, gave an impromptu dissertation on violinists, which proved highly edifying. Among other things, he said:

"I heard Paganini five times, in all, and knew him personally. It was in Paris, in 1839, that I first heard him. Then I was not quite eighteen years of age, and was wrapt up in my violin studies. I was too young then to adequately measure the proportions of this colossal genius, this unmatched virtuoso. Several years later, I was better prepared to appreciate him. In my opinion, Paganini was incomparable. His equal as a violinist has never lived, and I question if he will again appear. The Italian combined every requisite of the artist. His mastery over his instrument, his technique, his ability to make unheard of stretches and accomplish unknown feats in bowing, his tremendous strength and endurance—these were his marvelous mechanical equipment. This technique—for the word technique comprehends all these—was, however, only one side of his artistic development. Surcharged with celestial fire; brimming over with poetry, yet disciplined by an intellectuality and chastened taste and controlled by an exact knowledge of true intonation. Paganini could do and did perform tasks which no other master before him or after him could achieve.

"The grotesque caricatures of the violinist's appearance, which have been published since his death, were not extravagant. His was certainly a droll personality. I hold that Paganini was more than a virtuoso; he was every inch the true artist. His own compositions he played to excite the wonder of audiences; but I have heard him play Bach and Beethoven to satisfy his musician friends. Nobody ever performed the Beethoven concerto as he played it. From what I have said you judge rightly that I place Paganini absolutely above such violinists as Vieuxtemps, Wieniawski, Wilhemj, Sarasate and Ysaye.

"These others whom I mention had a superior in Henri Ernst, who was the second greatest of all violinists. Next to him came Wieniawski, and now comes Ysaye, who is the best of all the modern violinists.

"I esteemed Spohr for his profound learning and unapproachable ability as a teacher. He was endowed with uncommon physical strength and drew from the violin the biggest tone I ever heard—yes, even a nobler tone than Wilhemj educes. His adagio playing was true religion. As a composer none of the violinists approached him.

"I should not slight Cesar Thomson, who is the most astounding violin virtuoso of the day. He lacks, however, that divine spark, that intense passion and sublime poesy which characterized Paganini.

"Another modern violinist whom I esteem sincerely is Adolp Brodsky. As a teacher he has no superior, and, as for interpretation, he is satisfying. I think that the Russian Petschnikoff is excessively talented, but there is something wanting in his musical makeup. He is never thoroughly satisfying. Young Marteau is also highly gifted, yet he never will tower as a colossus above his contemporaries. If Ysaye possessed a sturdier moral character, if he were more abstemious of those things which disturb the artistic poise and disintegrate the physical organization, Ysaye could reach the loftiest heights. I fear, however, that his proudest achievements are things of the past; that his finest efforts are like those of Wilhelmj, reminiscent."


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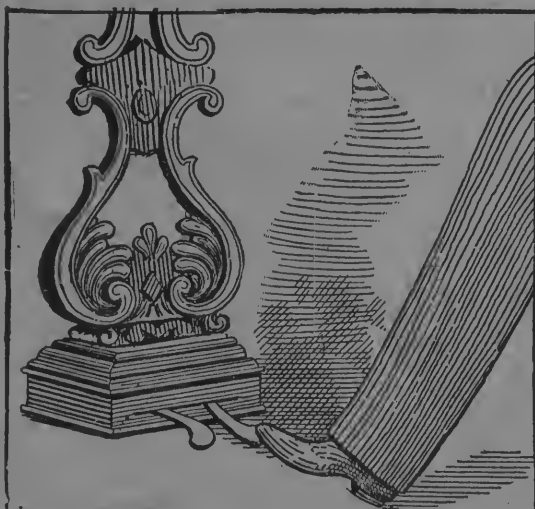
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